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Goddesses, Installation View, Photo Courtesy of Homesick Aliens GalleryHomesick Aliens Have Landed Bearing Art GoddessesHomesick Aliens Gallery, Larchmont Village through december 4, 2021Written by Genie DavisNew in Larchmont Village, Homesick Aliens Gallery is currently presenting an exuberant, witty exhibition featuring four artists: Linda Sue Price, Debbie Korbel, James Earl, and Alexandra Papoban.Neon, ceramics, painted, and sculptural works are all on display in Goddesses, which is an apt name for these masterful artists, as well as for many works. Each artist offers a unique vision, and while disparate in approach and often in subject, the consistent originality and clever spin on their subjects blends to form a cohesive show.Korbel's work includes the luminous blue/purple/black wings of the titular bird in *The Crow Flies*. The bird balances precariously and gracefully, caught in flight and alight with its own dark feathered rainbow. This glowing winged creature is almost unbelievably created from prosaic cardboard in a sculptural work that also includes metal and wood. The artist's terra cotta *Feral* is Medusa-like, with tangled branches protruding from her wavy red curls, her eyes sullen and yet ablaze. *The Kiss* is comprised of two kissing heads, one seductive female body on female both sensual and somewhat fearsome. It also recalls Greek goddesses and supernatural myths.Korbel's sculptural works pair nicely with James Earl's paintings. Earl's antlered, deer-headed nude woman in *Artemis* could be related to either the woman in Korbel's *Feral* or unjoined figures of *The Kiss*. *Hate*, Artemis strides with power, light from a turquoise blue sky behind her as she stalks through the forest. Also dovetailing with Korbel's work is Earl's powerful *Artemis*. This re-winged creature is about to take flight, leaving behind an empty nest. In front of her, a sky turns deep gold, edged with a nearly translucent, circular *Artemis* depicts a delightful animal kingdom surrounded by an enormous and kaleidoscopic flower ringed by wavering, anemone-like leaves. Cat and frog, turtle and peacock, rabbit and red snake watch, beautiful creatures circling the emerging floral image. We see only the mermaid tail of *Aphrodite* reaching down through a stream swirling with lustrous patterned foil. The blue background is rich again here, alive with the shadows of fish and ribbons of light. Any mention of light leads to the illuminated strength of neon artist Linda Sue Price, whose palette here is a fecund mix of greens in two of the images. Among my favorites of the exhibition is her *Dragon Tongue Bean*. A gorgeous chartreuse green, the wavy, brilliant shape of a bean plant protrudes up through striations of brown that indicate a vegetable springing from the earth. It appears as if supported by a backdrop of wire fencing, supporting its spectacular and quite magical growth. *Snake Beans* gives us two separate, beaded-bean shapes, similarly supported with wire mesh, and just as wonderful. The beading is mesmerizing and evokes the idea of spouting seeds and the gestation of new growth; the neon itself almost appears to expand as the viewer watches, the work of a g searing in support for the title text that is written behind it. F pledging a different kind of fresh growth to come.Papoban ready to morph just out of formal shape, ready to take on a or staring. Mixed media works such as *Lovers #4* of individual artists or as an interactive group of solo shows, G 4th.Astri Swendsrud, *The Receivers*, installation shot, photo WaltersAn excerpt from Charlotte Perkins Gilman's *The meaning develops. In searching for a pattern, I seek epiph array of drawings and sculptures which beckon zealots, b handled with soft uniformity. Like *Klint*'s biomorphic an placeholder as a mysterious abyss. By featuring symbols a divination.Programmer and director Gregory Michael Herna sanctuary of the church. Working in a spiritually charged s literalized the spirit world with bizarre anthropomorphic a mountain.The all-seeing eye of God, or Eye of Prominenc civilization. It is a popular symbol among conspiracy theor beacon of light pouring from a swirled pupil. And among skyscape. In the middle of the sanctuary are two sculptures made out of long matchsticks. Some portions of the exposed wood are wrapped in wire or tin foil. These communication towers simultaneously invite lightning, yet would inevitably combust in a fiery pillar if struck. This tension between curiosity and fear, as well as mystery and enlightenment, classify her body of work as documents belonging to an intrepid pilgrim. Like a mortal preparing to confront a god, *The Receivers* press on.Lisa Adams, *Funhouse*, Photo Courtesy of rdfaFunhouse "New Gallery, Lively Group Showrdfa, Los Angeles through November 20, 2021Written by Genie DavisWelcome to the Funhouse! A Celebration of Los Angeles Painting, a large group show in a compact space packed plenty of punch at RDFA. The Rory Devine Fine Arts gallery is a terrific newcomer to the Adams district.The exhibition, which just closed November 20th, featured 43 artists, a number of whom are represented by the gallery. Artists in the exhibition included Lisa Adams, Joshua Aster, Hilary Baker, Paddy Campanaro, Cole Case, Helen Chung, Brian Cooper, Michael Coughlan, Sydney Croskery, Cherie Benner Davis, Jonathan Donaldson, Doug Edge, Sam Erenberg, Samantha Fields, Michelle Fierro, Robert Fontenot, Luke Forsyth, Alexa Gilweit, Pamela Jorden, Marion Lane, Robert Levine, Matt Lifson, Cathy Lightfoot, Liz Markus, Dan McCleary, Lester Monzon, Khang Bao Nguyen, Beryl Odette, Chris Pate, Kristopher Raos, Adam Ross, Sonja Schenk, Steven Steinman, Theodore Svingningsen, Nick Taggart, Mary Grace Tate, Samantha Thomas, Ruben Vincent, Andrew West, H K Zamani, and Jody Zollen.The variety of work was staggering. Shown salon style, the painted works ranged from figurative to abstract, and were primarily created during the pandemic. Because of that, many were quite intimate, expressing a kind of inchoate longing for other places or times, as well as some of the challenges and emotions experienced during this intense period. It also is a quintessentially Los Angeles show, not only because of the Southern California artists who created it, but because of the colors of the show, many of which were as vibrant as an LA sunset.Cherie Benner Davis revealed in hot pink with the background to her mysterious-looking space flower in *Wierdo 2*, with orange roots exploding beneath the ground. Likewise, Liz Markus, with her bright *Cotton Candy T-Rex*, and Khang Bao Nguyen with his swirling pastel purple, blue, and pink meditative mandala/portal, *Leaping Through Moments of Becoming*. Michael Coughlan's lovely blurred abstract landscape, *Untitled (New Smyrna / Titusville)* offered a streak of a pink through rich green. Coughlan's work, almost like a pin-hole photograph in that type of image was to be painted, played as meditative as Nguyen's, both evoking something outside, or perhaps beyond this reality. Beryl Odette's slightly blurred impressionistic flowers were another riveting mix of red and pink bloom and a deep navy blue background.Ruben Vincent's turquoise *Cyanolite (Wizard Tears)* created with resin and acrylic on linen wrapped wooden panel recalled both gemstones and ocean spray. Cole Case's brilliant azure sky formed the backdrop for his oil painting *Split Pea Soup*, an olive-green bowl of which is held by a wise-looking elderly man in front of a pale, dull-green fence. Jonathan Donaldson's *Stand Out* features a protruding piece of driftwood jutting from what appears to be an intense cerulean blue body of water.Lisa Adams' *Life on the Prairie* presents a strange and subtle shadow cast on an open field, positioned against a fierce pink sky on bright green grass that seems to reflect the final light. A fluttering salmon-colored curtain and a hand out of a statue are surreal additions. Alexa Gilweit's *SA - Walkabout* centers on a vivid pink figure protruding from a landscape of patterned abstraction, pale blue water behind freshly leaved green trees, all seemingly anchored down round what could be a phenomenon. Theodore Svingningsen's *Color on the Wall* text work is a rainbow of color.Robert Levine's figurative, silvery grey *Phone* a depiction of a rare and iconic actual phone booth, was one of the few exceptions to the explosion of color on the wall. Other notable and transportive works are Samantha Fields' *Exposure*, a teal blue work of Sydney Croskery, and graceful works from Sonja Schenk and Helen Chung, among many others.RDFA is located at 3209 W. Washington Blvd. in the Adams district.Tim Hawkinson *Map Drawings*, Installation View, Photo Courtesy of PRJCTLA.Drawings, *That Drip, Ideas That Soar* PRJCTLA, Los Angeles through January 15, 2022Written by Lorraine HeitzmanOne can be relatively assured that any Tim Hawkinson show will reveal his prodigious curiosity, sly humor and impressive craftsmanship, and *Map Drawings* is no exception. In this vast, brightly lit space of Carl Popen's alternative gallery, PRJCTLA, Hawkinson's large black and white optical drawings flaunt his conceptual bent while providing a pleasing visceral experience. Contour ink lines are cleverly manipulated into convex and concave shapes that in turn generate a strong vibrational pull, activating the room. The dizzying repetition and the points where the lines and shapes intersect generate simple optical effects in drawings that range in complexity from singular images to multiple drawings displayed in grids. Individually they evoke a sparse, cold geometry that has graphic punch. Collectively, they tell the story of the ingenious, mechanical technology that brought them to life. The cerebral quality of Hawkinson's work predominates in this show, and clearly the artist revels in the delight of invention. His interest in a creative problem solving is apparent from his early sculptures to more recent large-sca*

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